





631

Gems de Rubini  
 Una voce poco fa  
 Di piacere mi batte il cor  
 Voi che sapete  
 Divertimento per l'Inno  
 Martini's valse to Henry 4th  
 Three duets with a quartet  
 Favorite airs in Don Giovanni  
 Herz's Last Gallopade  
 Petit Amusement  
 Bishop's Indian Drum  
 Herz's Quadrilles  
 My pretty Page  
 First Set of Waltzes

by Procha  
 Steel  
 Whiffle  
 Cere  
 Steel  
 Mazzinghi  
 Chalmers  
 Fiorillo  
 Procha  
 Gold  
 Wright  
 Chalmers  
 Bishop  
 Steel



631

GEMS DE RUBINI.

The Favorite "Airs,

"*Languir per una Bella,*"

and

"*Cara adorata imagine!*"

Arranged as DUETTS, for the

HARP, & PIANO FORTE,

*with ad lib. Accom<sup>ts</sup> for*

FLUTE, & VIOLONCELLO,

by

N. C. BOCHSA.

Ent. Sta. Hall.

Price 6/-

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(for Sale or Hire) at the lowest Manufacturers Prices.

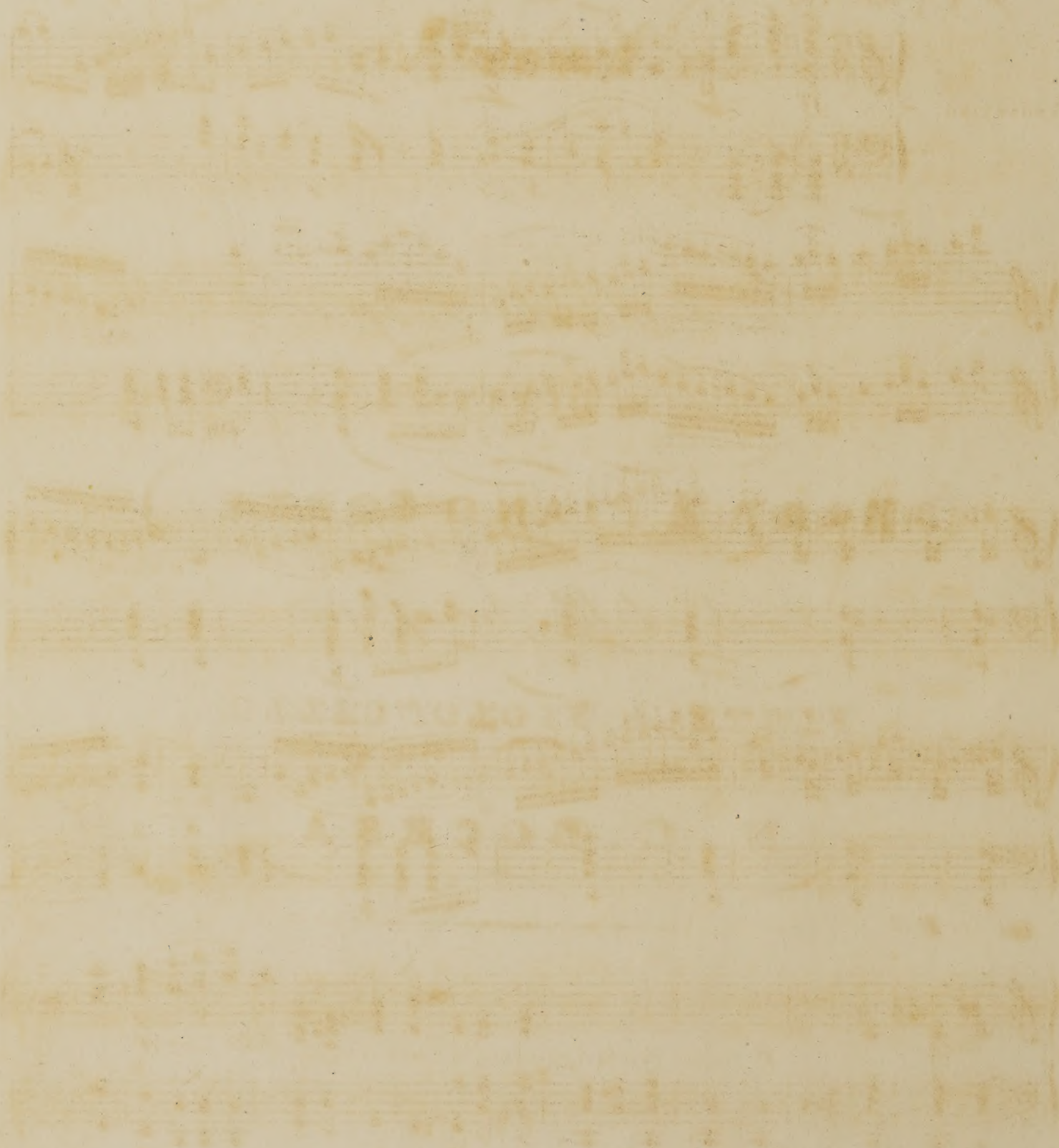


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1811

at the Press of H. J. VAN DIJK





1

*"Languir per una bella,"*

Arr.<sup>d</sup> for Harp & P. Forte by N.C. BOCHSA.

This page of handwritten musical notation is for a piano piece, likely a sonata or étude. It consists of six systems of staves, each with a treble and bass clef. The tempo is marked 'ANDANTINO.' at the top left. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions like 'Ped.' (pedal), 'ff' (fortissimo), 'p' (piano), 'f' (forte), 'pp' (pianissimo), 'dolce' (sweetly), and 'dim' (diminuendo) are present. There are also markings for 'ova' (ornament) and 'hr' (harmonic). The handwriting is elegant and characteristic of the 19th century.



## Piano Forte

*dolce*  
*fz p Elegante*  
Ped: \*

*p dolce*  
Ped: \*

*ova*  
*dolce*  
*ff f*

*Allegro.*  
*f Ped: \**  
*ff f*  
Ped: \*

*ff Ped: \**  
*f f p*

*ova*  
*Cres*  
*ff*  
Ped:

Gems de Rubini.



Piano Forte

3

*gva*  
*f*  
Ped: *\* dolce p*

*gva*  
*p*

*Cres*  
*p*

Più Animato.  
*p*

*gva*  
*p* *f*

*gva*  
*ff* *Veloce.* *Ritard:* *Moderato.* *dolce*  
Ped: *\**



## Piano Forte

The musical score is written for a piano and features six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The piece is marked "Piano Forte" at the top. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The piece is marked "Piano Forte" at the top.

Key markings and features include:

- Dynamic markings:** *gva* (glissando), *Cres* (Crescendo), *p* (piano), *ff* (fortissimo), and *f* (forte).
- Ornamentation:** Trills and grace notes are present, particularly in the first system.
- Phrasing:** Slurs and ties are used to indicate phrasing across measures.
- Tempo/Character:** The piece is marked "Piano Forte", indicating a strong, powerful character.



The musical score consists of six systems of grand staves. The first system begins with a piano (*p*) dynamic. The second system features fortissimo (*ff*) dynamics in both hands, followed by a crescendo (*Cres.*) and a forte (*f*) dynamic. The third system continues with piano (*p*) and forte (*f*) dynamics, including a crescendo. The fourth system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The fifth system begins with fortissimo (*ff*) dynamics. The sixth system includes a fortissimo (*ff*) dynamic and a 'Ped:' instruction. The piece concludes with a double bar line and repeat signs.



## ROSSINI'S FAVORITE CAVATINA

"Cara adorata immagine"

Arr.<sup>d</sup> for Harp & P. Forte by N.C. BOCHSA.

**LARGO.** *pp* *Cres.*

*Ped.* *f* *fp* *p*

*p* *dolce* *Recit.*

*Tempo ad lib:* *con espress.* **TEMPO 1<sup>MO</sup>** *rf ad lib:*

**TEMPO 1<sup>MO</sup>** *pp* *ad lib:* *Ped.* \*

**ALLEGRO.** *Più Lento* *con anima* *f*

Gems de Rubini.



Piano Forte

7

*Vivo*  
*con espress:*  
*Ritard:*  
*Delicat.*  
*f*  
*fz*  
*f*  
*ff*  
*Ped:\**

MOD.<sup>o</sup> AMABILE.

*p*

*f*  
*f*  
*dolce e con gusto.*

*p*

*p*

*p*

*fz*  
*p*  
*rf*  
*p*  
*f*



*p* *Cres.* *rf* *fp* *f* *Cres.* *f* *Ped.* *f* *Lento* *a tempo* *dolce* *con gusto* *p* *p* *p*



# Piano Forte

9

The image shows a page of a musical score, likely for a piano. The score is written in a major key with a key signature of one flat (B-flat). It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The score is marked with 'Cres.' for crescendo and 'Ped:' for pedal. The tempo/mood is indicated as 'Piu' animato' in the second system. The piece concludes with a double bar line and a repeat sign.



**HARP SOLO.****BY BOCHSA.**

Variations on a popular new French March .....	2 0
Variations on the favourite Gallopade .....	2 0
Variations on The Maid of Llangollen .....	2 0
Variations on "Tho' from thee I now depart" (Air, Le petit Tambour) .....	2 0
Variations on "La biondina in gondoletta" .....	2 0
Variations on "Cease your fanning" .....	3 0
L' Union de la Pasta et de Velluti, containing "Questo cor," "Sorgetti miei cari," and "Mille sospiri" ..	4 0
Plaire sans effort, Petites Esquisses, containing Airs from Semiramide .....	3 0
No. 2.....ditto.....ditto.....	3 0
No. 3.....ditto.....ditto.....	3 0
Petits Riens, une Divertissement favorite .....	2 0
Une petite Bagatelle, sur l'Air "Vois tu ma Nacelle" ..	2 0
Harp Accompaniment to Moscheles' Gems à la Sontag ..	3 0
Sacred Fantasia on Themes by Handel, chiefly from the Messiah .....	4 0
Rondo, "C'est l'amour" .....	4 0
Rondo, Gramachree .....	3 0
Fantasia, "Auld lang syne" .....	4 0
Fantasia, "Oh Nanny, wilt thou gang with me" .....	4 0
Fantasia, "Non so più cosa" .....	4 0
Selections from the Works of Hummel, No. 1 .....	5 0
No. 2.....ditto.....ditto.....	5 0
Triumphal March, composed in honour of the King's Visit to Brighton .....	2 6
The celebrated Mazurka, arranged in a familiar style ..	2 0
Pensées du Pirate, Fantasia on Airs from Il Pirata ..	4 0
Souvenir de Il Matrimonio, Fantasia on Airs from Il Matrimonio .....	4 0
The Harpist's Daily Companion, a collection of easy Exercises .....	2 0
Souvenir de Philharmonie, containing Selections from Mozart's, Beethoven's, and Haydn's Symphonies ..	3 0
Séglè ever che amico un dio, favourite Cavatina by Rossini, as sung by Signor David .....	3 0
T'arrendi al mesto pianto, favourite Cavatina by Paccini, ditto .....	2 0

**HARP & PIANOFORTE DUETS,***With Flute and Violoncello Accompaniments ad lib.***BY BOCHSA.**

"Gems à la Malibran," including Rossini's, Pacini's, and Mercadante's Cavatinas, "Vincetti iniqua sorte," "Alma invitta," "Se m'abbandoni," and "Alfin goder" .....	10 6
Overture to Masaniello .....	6 0
Beauties à la Sontag, containing "Non mi dir," "Deh calma," "Non aritate," and "Dunque io son" ..	8 0
Gems à la Pasta, No. 1, containing "Il soave e bel contento," "Il braccio mio," and "Che farò senza Euridice" .....	8 0
Ditto .....	8 0
Ditto .....	8 0
Beethoven's Symphony in C .....	8 0
Beethoven's Symphony in D .....	8 0
Mozart's Symphony in E flat .....	8 0
Mozart's Symphony in Jupiter .....	8 0
Haydn's Symphony in B flat .....	8 0
Haydn's Symphony in E flat .....	8 0
Souvenir de Malibran et de Mozart, No. 1, containing the Airs sung by Madame Malibran in Il Don Giovanni and Le Nozze di Figaro .....	8 0
Ditto .....	8 0
Select Airs in Cimarosa's Opera, Il Matrimonio Segreto, Books 1 and 2 .....	8 0
Overture to La Cenerentola .....	6 0
Airs in Rossini's Opera, Semiramide, Book 1 .....	10 6
Ditto .....	10 6
Ditto .....	10 6
Select Airs in Paer's Opera, the Freebooters, Book 1 ..	10 6
Ditto .....	10 6
The admired Tyrolean Melodies, as sung by the Tyrolean Family Rainer, at the Egyptian Hall, Piccadilly, Books 1 and 2 .....	8 0
"Séglè ever che amico un dio," Cavatina, sung by Signor David .....	3 0
"T'arrendi al mesto pianto," .....	2 0
Il Pirata, (Bellini's,) in two Books, each .....	8 0
Gems de Rubini, containing "Languir per una bella," and "Cara adorata" .....	6 0

*Harp and Pianoforte, without Accompaniments.*

Bohemian Melodies, sung by the Bohemian Brothers at the Argyll Rooms .....	5 0
Ditto .....	5 0
Gems à la Sontag, containing favourite Airs sung by Mademoiselle Sontag .....	4 0
Rode's celebrated Air with Vars. sung by Mlle. Sontag ..	4 0
Selections from the Works of Hummel, dedicated to his Pupils .....	5 0
Ditto .....	5 0
Ditto .....	5 0
Herz's Grand Duet for Harp and Pianoforte on a favorite Air by Mozart, as performed at the Public Concerts ..	5 0

**QUADRILLES AND GALOPPES***With Flute, Violin, and Violoncello Accompaniments ad lib.*

Galoppes..First Set, as danced at His Majesty's Ball, Almack's, &c. ....	4 0
Ditto .....	4 0
Ditto .....	4 0
Bohemian Quadrilles, containing the favourite Airs sung by the Bohemian Brothers .....	4 0
Quadrilles, containing the Airs in Pacini's Opera, Gli Arabi nelle Gallie .....	4 0
Quadrilles, containing the Airs in Bellini's Opera, Il Pirata .....	4 0

**HARP AND FLUTE DUETS.**

BOCHSA's Concertante, containing popular Airs, as performed at the York Festival .....	5 0
Ditto .....	5 0
Ditto .....	5 0
Ditto .....	3 0

**HARP SOLO BY STOCKHAUSEN.**

Variations on The Swiss Drover Boy, as sung by Madame Stockhausen .....	2 6
Variations on The Herdsmen's Spring Song .....	2 6

**HARP AND PIANOFORTE.**

Swiss Airs, sung by Madame Stockhausen, viz. The Goatherd's Boy, The Swiss Drover Boy, and The Pastor of the Alps .....	8 0
---	-----

**HARP SOLO BY LABARRE.**

Variations on the Barcarolle in Masaniello, Op. 29 ..	4 0
Grand Etude, Op. 30 .....	10 6
Tema and Variations, Op. 31 .....	4 0
Fantasia Irlandoise with the Airs "My lodging" and St. Patrick's Day, Op. 32 .....	4 0
Souvenirs de Wolfberg, Op. 33 .....	4 0
Tema and Variations, Op. 34 .....	4 0
Trois petites Rondos, Op. 35, No. 1 .....	3 0
Ditto .....	3 0
Ditto .....	3 0
Variations on Rule Britannia .....	4 0
Ricordanza di Paganini, Fantasia, containing the Airs played by Signor Paganini .....	4 0

**HARP SOLO BY HOLST.**

Rondo, "Cara deh attendimi" .....	2 6
Variations on La Suisse au bord du lac .....	1 6
Ditto La Sentinelle .....	1 6
Ditto Isabelle .....	1 6
Ditto The Swiss Drover Boy .....	1 6
Ditto Rode's celebrated Air .....	1 6
Ditto "Di tanti palpiti" .....	1 6

**HARP SOLO BY HORN.**

Rondo, "Gentille Annette" .....	2 0
Ditto, "Oh, when thine eye is throwing" .....	2 0
Ditto, "When battle's conch is sounding" .....	2 0
Ditto, "There was a time ere sorrow" .....	2 0
Ditto, Le Troubadour fier de son doux servage .....	2 0
Divertimento, High Legh .....	2 6
Airs from La Surprise de Diane .....	5 0
Ditto Le Prince Troubadour .....	5 0
Storm Rondo (Steibelt) .....	4 0
Four Airs with Variations .....	4 0

**DUETS FOR THE PIANOFORTE.****BY DIABELLI.**

Duet, Op. 33 .....	3 6
Gems à la Pasta, in six Nos. ....	
No. 1, "Ah come rapida" .....	2 6
No. 2, "Ombra adorata" .....	2 0
No. 3, "Il braccio mio" .....	2 0
No. 4, "Il soave e bel contento" .....	2 6
No. 5, "Che farò senza" .....	2 0
No. 6, "Sommo ciel" .....	2 0
SOUVENIR de l'Opera, in five Nos. ....	
No. 1, O cara memoria .....	3 0
No. 2, La Rachelina .....	2 0
No. 3, De sdegni tuoi .....	2 0
No. 4, Nel cor più non mi .....	2 6
No. 5, Alta ragion di stato .....	3 0
Select Airs from Donizetti's Anna Bolena, 2 books ..	6 0
Ditto Bellini's Il Pirata, 2 books .....	5 0
Ditto Paccini's L'Ultimo Giorno, 2 books ..	6 0

**BY F. HUNTEN.**

Variations on "Dov'è mai quel core amante," (Mosè in Egitto), Op. 25 .....	3 6
Ditto on The Fall of Paris .....	3 6
Brilliant and easy Variations on a favourite Air in The Swiss Family, Op. 8 .....	3 0
Marche Militaire .....	3 0

**BY LAMANT.**

"Ah come rapida," (Il Crociato in Egitto) .....	2 6
"Tu vedrai la sventura" et "Ah, non fia sempre," (Il Pirata) .....	2 6

**BY MOSCHELES.**

Waltzes and Trios, book 1 .....	2 6
Ditto .....	2 6

**BY PERRY.**

Select Airs in Masaniello, book 1 .....	2 0
Ditto .....	2 0

**BY WATTS.**

Beethoven's Overture to Coriolanus .....	4 0
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**MISCELLANEOUS.**

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Dunoi's Variations on the Swiss Boy .....	4 0
Ebers's Airs in The Oracle, books 1 and 2, each .....	4 0
Firth's Seraph's Song and Chorus of Angels, from the Mount of Olives .....	3 0
Griesbach's (J. W.), Duet on a favourite French Air ..	4 0
Herz's (H.), Le Jou Jou, Variations on the Air, "Oh, mon cher Augustin" .....	3 0
Haigh's Airs from Macbeth .....	3 6
Hummel's Overture to Sappho, arranged by Chaulieu ..	3 0
Klage's Select Airs in Preciosa .....	4 0
Kraumark's Air, Love in a Tub .....	3 0
Lord's "Oh! Father whose Almighty Power" .....	2 0
Mile's (Mrs.), Serenata, with Accompaniments, Harp and Flute .....	8 0
Ditto .....	5 0
Potter's Ryde Waltz and Trio .....	2 0
Phipps's Popular Airs, Isabel, La Niège, Jock o' Hazledean, Blue bonnets are over the border, My heart is sair for somebody, and Let us haste to Kelvin Grove ..	4 0
Romberg's First Symphony, arranged by Stölze .....	6 0
Rossini's Overture to Semiramide .....	6 0
Ditto .....	5 0
Weber's Select Airs in Preciosa .....	4 0
Weber's Airs in Der Freyschutz:—viz. the Huntsmen's and Bridesmaids' Chorus, and the Waltz .....	3 0
Winter's Overture to Oracle, as a Duet by Ebers .....	3 0

**QUADRILLES FOR THE PIANOFORTE.****BY BOCHSA.**

Bohemian Quadrilles, containing the Airs sung by the Bohemian Brothers .....	3 0
Pirata Quadrilles, from Bellini's Opera .....	3 0

**BY DUNOIS.**

Pietro l'Eremita Quadrilles, from Rossini's Opera, or Dunois' Third Set .....	3 0
Alfred le Grand Quadrilles, from the Ballet of Alfred le Grand, Second and Third Sets, each .....	3 0
La Donna del Lago Quadrilles, from Rossini's Opera, Fourth Set .....	3 0
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The Freebooters' Quadrilles, from Paer's Opera Il Fuorusciti, Eighth Set .....	3 0
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The Bonnie Breast-knot, Quadrilles, containing favourite Scotch Airs, Tenth Set .....	3 0
Quadrilles à la Sontag, containing the favourite Airs sung by Mademoiselle Sontag, Eleventh Set .....	3 0
Quadrilles à la Pasta, containing the Airs sung by Madame Pasta, Twelfth Set .....	3 0
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Somnambule, Quadrilles from Herold's Ballet, Seventeenth and Eighteenth Sets, each .....	3 0
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The Vampyr Quadrilles, from the Opera Der Vampyr, Twentieth Set .....	3 0
Matilde Quadrilles, from Rossini's Opera, Matilde di Shabran, o Coradino, Twenty-first Set .....	2 0
The Matrimonio Quadrilles, from Cimarosa's Opera Il Matrimonio Segreto, Twenty-second Set .....	3 0

**PERRY'S QUADRILLES.**

The Exclusives, First Set .....	3 0
Louis Philippe the First's Quadrilles, containing the National French Airs of Liberty, with ad lib. Accompaniments for Harp, Flute, and Bass, Second Set .....	4 0
Ditto .....	3 0
Swiss Quadrilles, à la Stockhausen, containing the admired Swiss Airs sung by Madame Stockhausen, Third Set ..	3 0
King William the Fourth's Quadrilles, containing the national Airs of Great Britain, Fourth Set .....	3 0
Taglioni Quadrilles, arranged from the admired Dances performed by Mademoiselle Taglioni .....	3 0
Quadrilles de Hummel. The subjects selected from the most favourite works of that composer, Sixth Set ..	4 0
Quadrilles de Paganini (No. 1), containing the favourite Airs performed by Signor Paganini, Seventh Set ..	3 0
L'Ultimo Giorno Quadrilles, selected from Pacini's Opera, Eighth Set .....	3 0
Quadrilles de Paganini (No. 2), introducing the admired Airs performed by Signor Paganini, Ninth Set .....	4 0
Anna Bolena, Quadrilles from Donizetti's Opera, Tenth Set .....	3 0

**GALOPPES, MAZURKAS, WALTZES, DANCES, &c.****BY PERRY.**

New Tyrolean Valses, containing the Airs sung by the Tyrolean Family Melgg .....	3 0
Paganini's Waltz à la Campanella .....	2 0

**BY PERET.**

Malibran's Bajelito Waltz .....	2 6
Taglioni's Waltz .....	2 0
Sontag's Waltz .....	2 0

**BY BOCHSA.**

First Set of favourite Galoppes .....	2 0
Galoppes from Paccini's Opera, Gli Arabi nelle Gallie ..	2 0

**BY DUNOIS.**

Galoppes Favourites, with figures by Monsieur Faucher, of the Opera House, Set 1 .....	2 6
Ditto .....	2 6
Tyrolean Waltzes, as danced by the Tyrolean Family Rainer .....	2 6

**MISCELLANEOUS WALTZES.**

Beethoven's admired Waltz .....	1 6
Dunoi's Tyrolean Waltzes .....	2 6
Dulcken's (Madame), Six Waltzes and Trios .....	2 6
Ditto .....	2 6
Guynemer's Mazurkas, as danced at the Duke of Devonshire's, with their proper figures .....	3 0
Herz's Douze Valses Brillantes .....	3 0
Klose's La Tarantella .....	1 6
*Loüel's Valses des Troubadours .....	3 0
Lennox's (Lady W.) Two Original Waltzes .....	1 6
Moscheles' Six Valses choisies .....	2 0
Pixis Waltz à la Paganini .....	1 5
Weiss's Six Bohemian Waltzes .....	2 6
Weber's celebrated last Waltz .....	1 6

**DANCES***On Cards, with Appropriate Figures and Music*

Mazurkas .....	1 6
The Valse Hongrois .....	1 6
The Galopp Waltzer .....	1 6
The Tarantella .....	1 6
Rejdowak and Rejdowatzka .....	1 6
Lancers .....	1 6







Quero de Rubrica	by Boeksa
Uma boca pouco fa	Steil
Di peccato mi batza il con	Wuppertal
Vi che Sapete	Seven
(Disintments from Selma)	Steil
Moscow's produce of Henry 4th	Mozzini
Three Duets with a quartet	Challenger
Two to Airs in Don Giovanni	Firillo
Herz's Last Gallopade	Boeksa
Petit Amusement	Holst
Bishop's Indian Dance	Wright
Herz's Quadrilles	Challenger
My pretty page	Bishop
Fish. Set of Wetzel	Steil



630

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"*Cara adorata imagine!*"

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Piano Fortes, Harps, & Guitars,  
(For Sale or Hire) at the lowest Manufacturers Prices.



Harp.

ROSSINI'S FAVORITE CAVATINA

"Languir per una bella"

Arr.<sup>d</sup> for Harp & P. Forte by N.C. BOCHSA.

ANDANTINO

The musical score is written for Harp and Piano Forte. It consists of five systems of music, each with a grand staff (treble and bass clefs). The tempo is marked "ANDANTINO". The key signature has one sharp (F#). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* (forte), *p con gusto* (piano with taste), *dolce* (sweet), *rf* (ritardando forte), *fx* (forzando), *pp* (pianissimo), and *con gusto*. The notation includes many chords, arpeggios, and melodic lines. There are also some performance instructions like "con gusto" and "dolce". The score is arranged for Harp and Piano Forte.



Piano Forte

3

*gva* *f* *Ped:* *dolce p* *Più Moderato.*

*gva*

*Cres* *p*

*Più Animato.* *p*

*gva* *p* *f*

*gva* *ff* *Veloce.* *Ritard:* *Moderato.* *dolce*



## PIÙ MODERATO

*p* *dolce*

*p*

## PIÙ ANIMATO

*Cres.*

MOD<sup>TO</sup>

*f* *ff* *dolce*

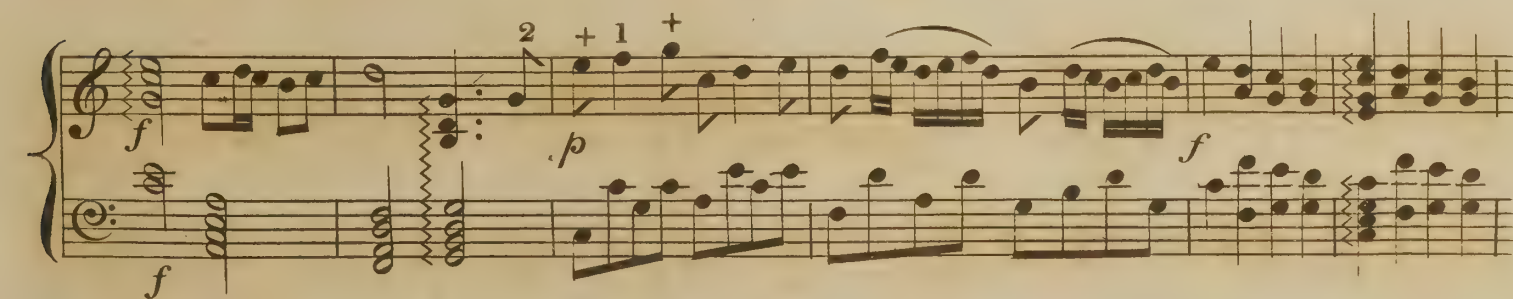
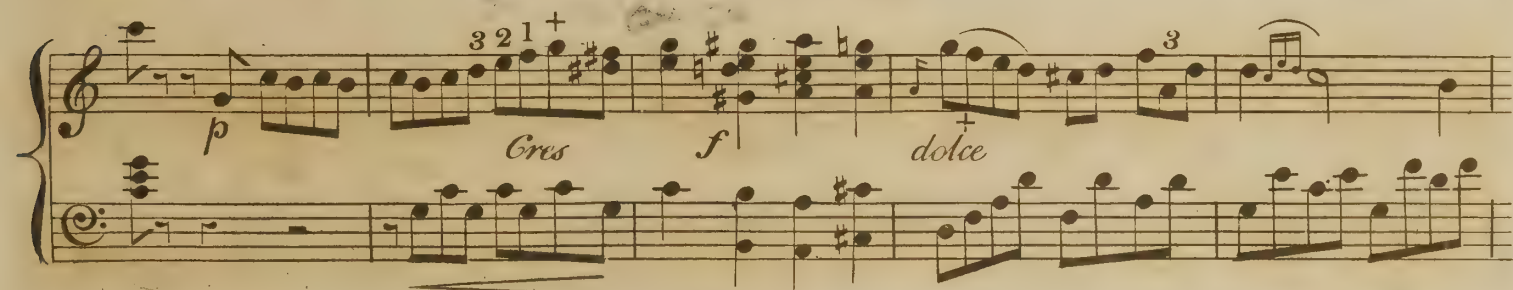
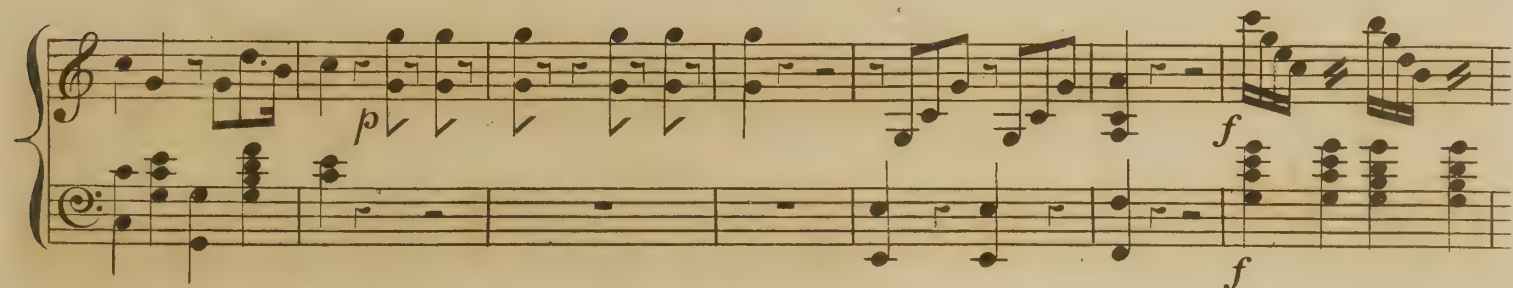
*p*

*Cres.* *p*



# Harp

5





## ROSSINI'S FAVORITE CAVATINA

"Cara adorata immagine"

Arr<sup>d</sup> for Harp & P. Forte by N.C. BOCHSA.

**LARGO**

The musical score is written for Harp and Piano Forte. It begins with a **LARGO** tempo marking. The first system shows a grand staff with a treble and bass clef. The right hand (Harp) starts with a series of chords and a melodic line, while the left hand (Piano Forte) provides a harmonic accompaniment. Dynamics include *fx* (fortissimo) and *p* (piano). The second system continues the piece, featuring a *con esp:* (con espressione) marking. The third system introduces a *gva* (grace) marking and a *Recit:* (recitative) section. The fourth system shows a *Tempo 10* marking. The fifth system features a *Recit:* marking and a *Coll Piano* (colla parte) section. The sixth system concludes the piece with a *P.F.* (Piano Forte) marking and a *ff* (fortissimo) dynamic. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



Harp

7

MOD<sup>TO</sup> AMABILE.

The first system of musical notation for Harp, measures 1-4. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'MOD<sup>TO</sup> AMABILE'. The first measure is a whole rest. The second measure contains a half note G4 and a quarter note A4. The third measure contains a half note B4 and a quarter note C5. The fourth measure contains a half note D5 and a quarter note E5. The piece is marked 'dolce' and 'gva' (grace). Fingering numbers 1, 2, 3, and 4 are indicated above the notes. The bass staff contains a whole rest in the first measure, followed by a half note G3 and a quarter note F3 in the second measure, a half note E3 and a quarter note D3 in the third measure, and a half note C3 and a quarter note B2 in the fourth measure.

The second system of musical notation for Harp, measures 5-8. The music continues with a half note F4 and a quarter note E4 in the first measure, a half note D4 and a quarter note C4 in the second measure, a half note B3 and a quarter note A3 in the third measure, and a half note G3 and a quarter note F3 in the fourth measure. The piece is marked 'f' (forte) and 'fz' (forzando). The bass staff contains a half note G3 and a quarter note F3 in the first measure, a half note E3 and a quarter note D3 in the second measure, a half note C3 and a quarter note B2 in the third measure, and a half note A2 and a quarter note G2 in the fourth measure.

The third system of musical notation for Harp, measures 9-12. The music continues with a half note F4 and a quarter note E4 in the first measure, a half note D4 and a quarter note C4 in the second measure, a half note B3 and a quarter note A3 in the third measure, and a half note G3 and a quarter note F3 in the fourth measure. The piece is marked 'p' (piano). The bass staff contains a half note G3 and a quarter note F3 in the first measure, a half note E3 and a quarter note D3 in the second measure, a half note C3 and a quarter note B2 in the third measure, and a half note A2 and a quarter note G2 in the fourth measure.

The fourth system of musical notation for Harp, measures 13-16. The music continues with a half note F4 and a quarter note E4 in the first measure, a half note D4 and a quarter note C4 in the second measure, a half note B3 and a quarter note A3 in the third measure, and a half note G3 and a quarter note F3 in the fourth measure. The piece is marked 'dolce'. The bass staff contains a half note G3 and a quarter note F3 in the first measure, a half note E3 and a quarter note D3 in the second measure, a half note C3 and a quarter note B2 in the third measure, and a half note A2 and a quarter note G2 in the fourth measure.

The fifth system of musical notation for Harp, measures 17-20. The music continues with a half note F4 and a quarter note E4 in the first measure, a half note D4 and a quarter note C4 in the second measure, a half note B3 and a quarter note A3 in the third measure, and a half note G3 and a quarter note F3 in the fourth measure. The piece is marked 'dolce' and 'p' (piano). The bass staff contains a half note G3 and a quarter note F3 in the first measure, a half note E3 and a quarter note D3 in the second measure, a half note C3 and a quarter note B2 in the third measure, and a half note A2 and a quarter note G2 in the fourth measure.

The sixth system of musical notation for Harp, measures 21-24. The music continues with a half note F4 and a quarter note E4 in the first measure, a half note D4 and a quarter note C4 in the second measure, a half note B3 and a quarter note A3 in the third measure, and a half note G3 and a quarter note F3 in the fourth measure. The piece is marked 'p' (piano) and 'f' (forte). The bass staff contains a half note G3 and a quarter note F3 in the first measure, a half note E3 and a quarter note D3 in the second measure, a half note C3 and a quarter note B2 in the third measure, and a half note A2 and a quarter note G2 in the fourth measure.



## Harp

First system of harp music. The right hand features a melodic line with grace notes and accents, while the left hand provides a steady accompaniment. Dynamics include *p* (piano), *Cres.* (crescendo), and *f* (forte).

Second system of harp music. The right hand has a more complex melodic line with fingerings *1+121+2* and *3*. Dynamics include *pp* (pianissimo) and *Cres.* (crescendo).

Third system of harp music. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *f* (forte).

Fourth system of harp music. The tempo changes to *LENTO A TEMPO*. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *p* (piano).

Fifth system of harp music. The right hand has a melodic line with grace notes and fingerings *1 + 1*. Dynamics include *dolce* (dolce) and *p* (piano).

Sixth system of harp music. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *p* (piano).



Harp

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First system of harp music, featuring a treble and bass staff. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The treble staff contains several measures of sixteenth-note runs, some marked with accents and a flat. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of harp music, continuing the piece. It features a variety of dynamics including *f*, *p*, and *ff*. The treble staff has more complex sixteenth-note patterns, while the bass staff continues with a steady accompaniment.

Third system of harp music, marked with a key signature change to (D b). The dynamics range from *ff* to *f* and *p*. The treble staff shows a mix of sixteenth-note runs and chords, while the bass staff has a more active accompaniment with many chords.

Fourth system of harp music, featuring a treble staff with continuous sixteenth-note runs and a bass staff with a steady accompaniment of chords.

Fifth system of harp music, marked *Brillante*. It features a treble staff with rapid sixteenth-note runs and a bass staff with a steady accompaniment. Dynamics include *ff*.

Sixth system of harp music, concluding the piece. It features a treble staff with sixteenth-note runs and a bass staff with a steady accompaniment. The system ends with a double bar line.



